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Opera Ireland

Don Giovanni

Wolfgang Amadeus Mozart

A Spectacular Concert Performance

4, 5, 6 April 2003



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A Celebration of Mozart

RTÉ Concert Orchestra

National Chamber Choir and guest artists

The Helix, DCU 12 & 13 April 2003 at 8.00 p.m.

Saturday 12 April

Ballet from Act 3 of *Idomeneo*, K.367
Piano Concerto No. 21 in C major, K.467
Regina Coeli in C major, K.276
Vesperae solennes de confessore, K.339

Conductor	<i>Celso Antunes</i>
Piano	<i>Hugh Tinney</i>
Soprano	<i>Sylvia O'Brien</i>
Alto	<i>Zane Senavska</i>
Tenor	<i>Jacek Wiśtock</i>
Bass	<i>Jeffrey Ledwidge</i>

Sunday 13 April

Overture *Così Fan Tutte*, K.588
Piano Concerto No. 23 in A major, K.488
Requiem, K.626

Conductor	<i>Laurent Wagner</i>
Piano	<i>Hugh Tinney</i>
Soprano	<i>Majella Cullagh</i>
Alto	<i>Alison Browner</i>
Tenor	<i>Evan Bowers</i>
Bass	<i>Sam McElroy</i>



BOOKING DETAILS:

Tickets: €8, €12, €14, €16, €20

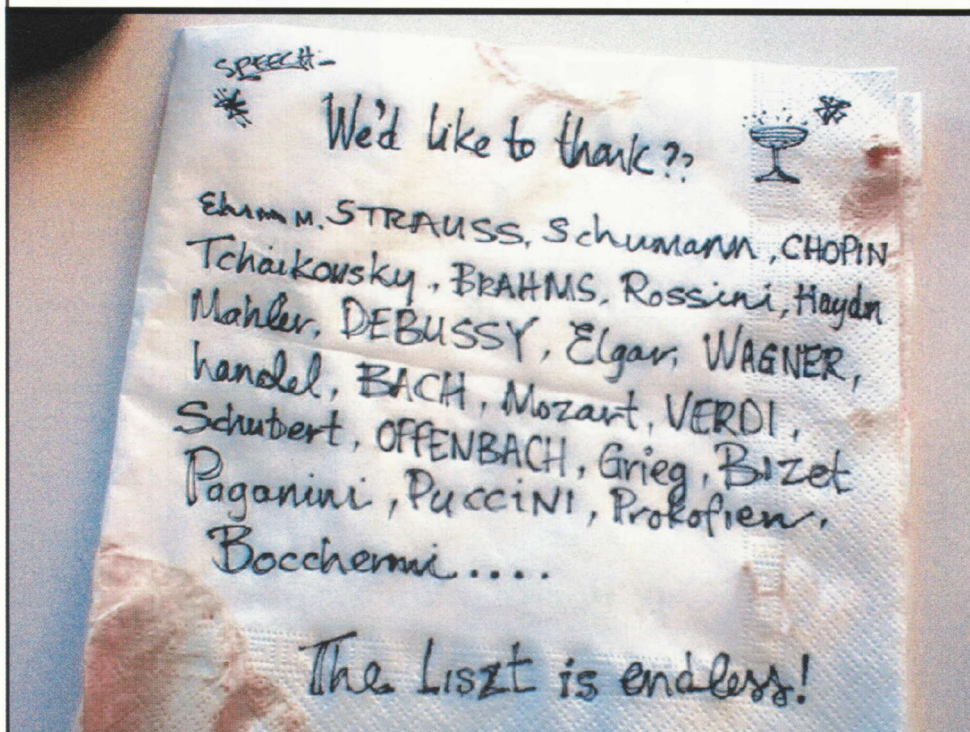
Concessions: €4, €6, €7, €8, €10

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presents

Don Giovanni

Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

Sung in Italian with English Surtitles

Conductor	Noel Davies
Don Giovanni	Sam McElroy
Commendatore	Roman Vocol
Donna Anna	Majella Cullagh
Don Ottavio	Evan Bowers
Donna Elvira	Miriam Murphy
Leporello	Andrew Murphy
Masetto	Joe Corbett
Zerlina	Michelle Sheridan

National Chamber Choir

Artistic Director: Celso Antunes

RTE Concert Orchestra (Leader: Therese Timoney)

By kind permission of the RTE Authority

Gaiety Theatre Dublin

4th, 5th & 6th April 2003.

There will be a twenty minute interval after Act 1

Surtitle Translation:

Kenneth Chalmers

(By arrangement with the Royal Opera House, Covent Garden)



Don Giovanni

Don Juan, the romantic libertine featured in so many works of literature and music, first appeared in the play *El burlador de Seville*, by the Spanish writer Tirso de Molina (real name Gabriel Téllez) in 1630. The theme of the womanising nobleman was soon taken up by the likes of Molière in France and Goldini in Italy and later elsewhere by Shadwell, Pushkin, Browning, Byron and Shaw among others.

Operatic Don Juans are legion. More than forty composers have been inspired to create musical images of the legendary seducer. The list starts with *L'empio punito*, by the Italian composer Alessandro Melani in 1669, and takes in operas by Caligari, Paisiello, Pacini, Dargomizhsky, Alfano, Goosens, and Gazzaniga. And it was Giovanni Bertati's libretto for the latter's 1787 opera *Don Giovanni Tenorio* that was the immediate source of inspiration for Lorenzo Da Ponte's considerably better one for Mozart later in the same year.

Don Giovanni was the second of the three operas written by Mozart and Da Ponte. Their first effort, *Le nozze di Figaro*, had scored a hit at its premiere in Prague in 1786; and *Così fan tutte* would follow in Vienna in 1790. The continuing success of *Figaro* during the 1786/87 season in Prague prompted the Bondoni Opera Company there to commission a new work from Mozart for the



*Don Giovanni and the
Stone guest. Set design
by Ludwig Sievert,
Frankfurt 1953.*

It is the tragedy, running from Donna Anna's grief at the start to the high drama of Giovanni's come-uppence at the end, that produces the most eloquent music in Don Giovanni.

following winter. The new opera was far from complete when Mozart returned to Prague in September 1787. As was his wont, he held off writing much of it until the cast was well into rehearsal. Indeed, he is said to have written the overture on the very eve of the opening night.

Whatever the vicissitudes of its gestation, the opening performance of *Il dissoluto punito, ossia Il Don Giovanni* on 29 October 1787 was another triumph for the composer and librettist and the opera, notwithstanding a lukewarm reception at its first appearance in Vienna, has continued to delight audiences all over the world to the present day.

Mozart called his opera *dramma giocoso* – a merry drama. The Prague company wanted another comic opera along the lines of the successful *Figaro*, and that is probably what Mozart and Da Ponte set out to write. But the librettist, conscious of the composer's theatrical awareness, balanced the comic elements with episodes of considerably more passion and dramatic power than there are in the earlier opera. Thus it is that we encounter a generous portion of *giocoso* in the fleet and witty music of Leporello and the lovers' tiffs and reconciliations of Zerlina and her swain Masetto. And there is gracefulness there too, most notably in Giovanni's serenade and in his seduction of Zerlina, as well as in Ottavio's two arias. But it is the tragedy, running from Donna Anna's grief at the start to the high drama of Giovanni's come-uppence at the end, that produces the most eloquent music in *Don Giovanni*.



"Leporello's famous 'List Aria' in which he numbers the conquests of Don Giovanni".



Three masked guests arrive at the peasant ball and Don Giovanni welcomes them, but the masks disguise the vengeful Anna, Elvira and Ottavio.



Sam McElroy - Baritone (Ireland) *Don Giovanni*

Cork-born Sam McElroy sang Yeletsy in Opera Ireland's *Queen of Spades* last year. His other roles here were Harry Heegan in *Silver Tassie*, a Cappadocian in *Salome*, Sharpless in *Butterfly* and Figaro in *Il barbiere di Siviglia*. A Languages graduate of the University of London, in 1996, he was awarded a scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where he sang roles in Katya Kabanova, Parsifal and Offenbach's *Un mari à la porte*. He made his Japanese debut in Japan at the Pacific Music Festival in 1997. Sam McElroy's repertoire also includes Rossini's Dandini, Donizetti's Malatesta, Stravinsky's Nick Shadow, Blazes in *The Lighthouse*, and Lescaut in *Manon*, which he sang in Monte-Carlo. He has also sung Don Giovanni in Nice and Mauritius. Recent engagements include Lehár's Danilo on a USA tour, Primo Barcolo in Delius's *A Village Romeo and Juliet* in Sardinia and Ford in *Falstaff* at the Montepulciano Festival.



Andrew Murphy - Bass-baritone (Ireland) *Leporello*

After studies with Veronica Dunne in Dublin, Andrew Murphy joined the Bavarian State Opera Studio in Munich. This was followed by a three-year period with the Vienna Kammeroper and, from 1993, a further three at the Municipal Theatre in Ulm. In 1997 he joined the ensemble of the State Theatre in Saarbrücken where he remained for five years, singing roles such as Leporello, Don Pasquale and others. He also sang Beckmesser, which Wagner's granddaughter, stage director Eva Marie, described as "the most ideal ... I've ever seen". He has also appeared in France, Switzerland, Austria, Great Britain, Japan and China and is currently under contract to the municipal theatre in Basle, Switzerland where, last month, he sang Debussy's Golaud to wide critical acclaim. In May he will perform two roles in Handel's *Semele*. Other upcoming roles include Puccini's Shaunard at the Salzburg Festival House, Kaspar in *Der Freischütz* and Alfonso in *Così fan tutte*, both in Basle.



Miriam Murphy - Soprano (Ireland) *Donna Elvira*

Tralee-born Miriam Murphy trained as a mezzo-soprano under Veronica Dunne in Dublin and at the Royal Academy of Music in London, where she won a number of prestigious awards, including the coveted Gold Medal for Opera, and began her transition to soprano. She also sang in six major opera productions, including Mozart's Dorabella under Sir Colin Davis. She graduated with a DipRAM. She sang in Verdi's *Requiem* under Lockhart at the Barbican and recorded *Das Lied von der Erde* with Edward Carl. For English Touring Opera she has sang Frasquita in *Carmen* and Santuzza in *Cavalleria rusticana*. During studies at the National Opera Studio in 2000 and 2001 she sang Elisabetta in excerpts from *Don Carlos* at the Royal Albert Hall, opera scenes with ENO's contemporary studio, and the title role in scenes from *Anna Bolena* at the Queen Elizabeth Hall. She recently won the Wagner Society's Bayreuth Bursary and was the first ever recipient of the Rita Hunter Bursary.



Michelle Sheridan - Soprano (Ireland) *Zerlina*

Longford-born Michelle Sheridan has previously sung Annina (*Traviata*), Xenia (*Boris*) and Voice from Heaven (*Don Carlo*) with Opera Ireland. She studied with Mary Brennan at the DIT Conservatory of Music and Drama and at the Flanders Opera Studio in Ghent. She was the winner of a record nine first prizes at the Feis Ceoil and the Ford/Sunday Independent 'Spirit of Life' Bursary for most promising young Irish artist. Other roles include Barbarina (*Figaro*), Pepick, Cricket and Jay (*Cunning Little Vixen*) and Barce (*The Kiss*) for OTC, and Zerlina for English Touring Opera. She has recorded the roles of Hen and Jay for a BBC animation of *Vixen*, under Kent Nagano. Michelle Sheridan has performed with many of Ireland's leading choral societies, in *Messiah*, *Creation*, *Carmina Burana* and the Requiems of Fauré and Mozart. Other concert performances include Berg's *Seven Early Songs*, Mahler's 4th Symphony, and Steve Reich's *Music for 18 Musicians*, with members of the NSO.



Roman Vocol - Bass (Czech Republic) *The Commendatore*

Roman Vocol was born in Prague on 26 March 1964. After finishing his studies at State Conservatoire in Prague he was engaged by the city's State Opera. He also performed as a guest at the opera stages of the National Theatre in Prague, Opera Mozart and other important theatres in the Czech Republic as well as in Spain and Italy. He is also performs regularly on the concert platform where he has appeared with the FOK Symphony Orchestra, Capella Istropolitana and the Czech Collegium Orchestra. He has a wide repertoire that includes roles in Janáček's *The Cunning Little Vixen*, Dvorák's *The Jakobín* and operas by other Czech composers as well as in works by Mozart, Bizet and Verdi.



Noel Davies - (UK) *Conductor*

Noel Davies, who conducted *Giulio Cesare* for Opera Ireland in 2001, was born in London and raised in Abergavenny, Wales. After his studies he joined the staff at Sadler's Wells Opera where, after it moved to the Coliseum and become ENO, he was appointed Resident Conductor in 1974. He formed close associations with successive ENO musical directors Alexander Gibson, Charles Groves and Charles Mackerras. He has conducted many operas for the company, notably those by Mozart and romantic Italians like Verdi and Puccini. With Charles Mackerras, he has prepared performing editions of a number of Handel operas, including ENO's hugely successful *Xerxes*, a work with which he made his début at the Canadian Opera Company recently. Noel Davies has had an extensive international career. His guest appearances include *Rigoletto* in Norway and Iceland; *Giulio Cesare* at Houston; and *Gloriana* at the Metropolitan. He has also conducted *Giulio Cesare*, *Xerxes* and *Don Giovanni* for the Bavarian State Opera.

RTÉ Concert Orchestra

First Violins	Therese Timoney, leader Mircea Petcu Pamela Forde Eileen Comer Sunniva Fitzpatrick Ruth Murphy Sebastien Petiet Stephanie McCabe	Horns	David Carmody Declan McCarthy
Second Violins	Elizabeth Leonard Paul O'Hanlon Debby Ellis Carol Quigley Arthur McIver Donal Roche	Trumpets	Shaun Hooke David Martin
Violas	Thomas Kane Michelle Lalor Elizabeth Dean Carla Vedres	Trombones	Stephen Mathieson David Weakley
Cellos	David James Una NiChanainn Delia Dulson Anne Murnaghan	Bass Trombone	Patrick Kennedy
Double Basses	Seamus Doyle Liam Wylie	Timpani	John Fennessy
Flutes	Elizabeth Petcu Deirdre Brady	Mandolin	Des Moore
Oboes	Peter Healy David Agnew	Harpsichord	Mairead Hurley
Clarinets	Michael Seaver Jean Duncan	Administration RTÉCO	
Bassoons	John Leonard Carole Block	Executive Producer:	Gareth Hudson
		Operations Executive:	Niamh Killeen
		Orchestra Manager:	Anthony Long
		Orchestra Administration	
		Assistant:	Ursula Malynn
		Librarian:	Francis Hughes
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		Orchestral Assistant :	Daniel McDonnell
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The National Chamber Choir, which forms Opera Ireland's Chorus for Don Giovanni, is one of Ireland's premier chamber music ensembles. The Choir was founded in 1991 by internationally renowned conductor and composer Colin Mawby. In May 2002 the Choir welcomed Köln based conductor, Celso Antunes, to the group as its new artistic director. The 17 singers that make up this highly motivated professional choir are some of the finest young voices in the country.

SOME FORTHCOMING EVENTS:

An Evening of Mozart :: The Mahony Hall, The Helix.

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12/4 @ 8.00pm :: Conductor Celso Antunes

13/4 @ 8.00pm :: Conductor Laurent Wagner

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BAR & RETAIL

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Bar Staff: Stephen McCann, Eimear Boyce, Paul Butler, Michael Carroll, Marianne Coen, Jun Li, Pat O'Callaghan, Mairead Roche, Helen Zheng Ya.

PLAZA CAFÉ

Manager: Joël Durand.

HOUSEKEEPER

Mary Healy

HOUSEKEEPING STAFF

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Monica Kiely, Raymond Reid, Josie Lloyd.

Gaiety Theatre Website: <http://www.gaietytheatre.com>

a woman's heart

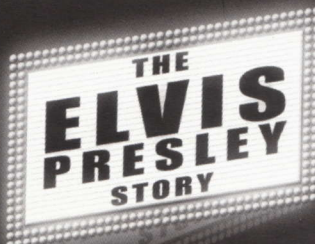
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